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these, their impression, that is, upon our sense, is not translatable into words.

When you listen to music, do you try to interpret it into words? You allow it to appeal directly to your sense; blended, if you are a musician, with an intellectual appreciation of the science displayed, but never confused with words. Music has its own separate language. So, too, has painting; and, for that matter, sculpture and architecture also, but for the present we are speaking of pictures. We shall find a picture to be "good" in proportion to the extent with which the painter has relied upon this separate language.

There is composition. The indifferent painter tries to represent all the facts; the good one eliminates some, retaining the essentials and grouping them to produce a unified instead of a scattered whole. This whole will convey to your sense an impression of sublimity, tranquility, awe, tenderness, or what not, according to the artist's motive, and all the methods employed will be contributory. Study the composition in detail: sometimes its beauty depends upon parallelism of line or repetition of direction, as in Tintoretto's *Mercury with the Graces*; sometimes upon contrasted lines, as with Vedder's *Anarchy* in the Library of Congress. Then, too, there will be æsthetic meaning in the inflections of the lines themselves. Regard the color not as tinting, designed to relieve the monotony of the canvas, but as a medium of emotional expression, chosen to convey the painter's mood; the different hues related to one another, so as to produce a harmony, which appeals to us as a whole and not in spots. The painters call this color-relation "tone." Another word they use is "values," to express the way in which color is modified by the action of light and shadow or by the greater or less amount of atmosphere which intervenes between the object and the spectator. Thus blue satin appears almost white where the light shines strongest, and approximates to black in the deepest shadows. The grass is green, but becomes gradually greyer as it recedes from the eye. Both hands of a figure are the same color only so long as they are represented in the same plane; if one is placed further back in the picture, not only is the arm foreshortened (a matter of correct drawing), but its flesh-tints are modified. There is a difference in "value."

These are the scientific effects of light, shadow, and atmosphere; but the artist does more with them. He arranges his lights and shadows so that, independently of the color, they shall themselves combine into a harmonious whole. You will find a focal point of light and another one of shadow, and many gradations of both between. And note the highest light is not a glare which blinds you, or the deepest shadow a blot which obstructs the eye: both are penetrable. Then, too, the atmosphere is made contributory to emotional expression: silvery, for example, in Corot's landscapes, warm and lambent in a Daubigny, laden with wind and moisture in one of Winslow Homer's marines.

Another quality intimately associated with the action of light is "texture." On a table is a covering of yellow velvet, a porcelain vase of the same color, and a lemon. The action of the light upon each of these surfaces will produce a different texture. And there is more than that involved in texture. With our eyes shut we could distinguish between these objects by handling them. If the painter through the sense of sight can stimulate into fancied activity the sense of touch, he ministers to our satisfaction. To this also is attributable the pleasure we derive from the modelling of the objects. They are not like pieces of paper pasted one upon another; they have bulk and substance, and in imagination we can not only pass our hands over the face of them, but even run behind them.

These, briefly, are the words at the disposal of the painter, which, in a greater or less degree, according to his ability, he combines to convey his meaning; and this meaning, representing the particular point of view from which he has studied his subject, call it his conception or the sentiment of his picture or what you will, is another test of a "good" picture. It may be sublime, as in Titian's *Assumption*; tender, as in one of Tyron's landscapes; magnificently subtle, as in a Rembrandt portrait; or elegantly sensuous in a still life by Vollon: whatever it be, it is the reflex of the artist's personality. Be sure to look for it, since it represents the best he has to give, beside which all the other qualities are primarily a means to an end.

(Conclusion in the next number.)

Stage-craft occasionally furnishes an example of its artistic affiliation in the beauty and merit of the stage settings. The best production in this line that has been seen on the boards this season is, without cavil, Ben Hur, at the Broadway, where Albert and Gros have painted scenery and Ben Teal has staged a most sumptuous display, that lacks the extravagance of glittering shoddy, and is kept within the bounds of artistic simplicity, yet combined with splendor. The exquisitely managed light effects in the prelude and the scene of the Vale of Hinnom, the harmonious coloring in the ballet scenes and the chronologically correct costuming combine to single out this dramatization of Lew Wallace's famous novel.

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The American Watercolor Society has also elected to membership B. West Clinedienst and E. Irving Couse.

Concerning a sale of remarkable curios to be held soon in England, perhaps it is over now, an English magazine says: "The Shakespeare relics consist of a jug and cane, which were once the property of the great poet, and remained in the possession of his descendants until early in the present century. The jug is of cream-colored earthenware and is about nine inches in height. In shape it is somewhat like a modern coffee pot, only wider, measuring sixteen inches at the largest part. The silver top and edging and the small medallion of Shakespeare were added at a comparatively recent date. The cane is of malachite, and has evidently been mounted, and at one time it evidently had a long ferrule, but this and the mounting have both disappeared."

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Detroit, so it is said, will commemorate the 200th anniversary of its settlement by erecting a million-dollar monument, designed by Stanford White, on the Belle Isle, in the Detroit River. The island will be made into a park. The monument will consist of a lofty column, surrounded by groups of sculpture, and supporting a tripod, which is to be illuminated at night. The column is to be surrounded by a basin, with flights of steps, and a Doric peristyle, in which will be placed statues of eminent men.

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At a quarterly election of the National Academy of Design, held recently, Mr. Frank Fowler was elected an academician, and Messrs. Carlton T. Chapman, F. W. Kost, William M. J. Rice, and William H. Hyde, associates. Frank Fowler is one of the best of our American portrait painters.

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The present seems to be a dull season for artists in London. In the want advertisement columns of the *London Daily News*, for instance, is found: "Position on yacht by artist having served apprenticeship at sea. Well educated. Would take purser's work, wait in saloon, or other duties. Exhibitor Royal Academy."



A subscriber wrote about the discrepancy he found between the catalogue description and the title leaf of the Douai Bible, which was the principal number among the books of the Daly collection.

It was one of the imperfections of this wretchedly gotten up catalogue which I had noticed and reference to which had been prepared. I find, however, in last Saturday's supplement of *The New York Times* an article which answers my correspondent's perplexity in full, so I let it follow:

"During the present week there has been considerable discussion among the collectors who have attended the sale of the late Augustin Daly's library as to the identity of the bookbinder whose artistic and discriminating work has so enhanced the appearance and value of the volumes, and particularly has the question been asked, Who bound the Douai Bible? The catalogue of the sale does not answer the question. Mr. Henry Blackwell of this city bound the Douai Bible and arranged the plates in it. He also bound more than 50 per cent. of the other works in the Daly collection. Should there be any doubt about Mr. Blackwell's connection with the Douai Bible, collectors have only to regard the title page of the first volume, which bears the following legend:

EXTRA ILLUSTRATED,

With Over 8,000 Prints, Etchings, Drawings, &c.  
Collected by AUGUSTIN DALY

And Arranged and Placed by HENRY BLACKWELL and  
Extended from One to Forty-two Volumes.

Volume One. Easter, 1892.

Moreover, here is a passage from a letter addressed by Mr. Daly to *The New York Times*, which appeared in the issue of May 2, 1892:

The chief credit for the work, both inlaying and binding, on the enlarged Douai Bible of Mr. Augustin Daly, which has just been finished in forty-two volumes, belongs to Mr. Henry Blackwell.

Many of the items appearing in the sales catalogue, which are specimens of Mr. Blackwell's finest work, are not credited to him. In some instances the work is attributed to other hands. Item 965, for example, is Dickens's letter in "eight volumes, folio, half blue levant morocco," bound by Mr. Blackwell and delivered by him to Mr. Daly March 18, 1895. Yet in the catalogue the credit of the work on these volumes is given to another binder. Mr. Blackwell will shortly publish a small volume, to be entitled "The Story of the Daly Bible, with Other Reminiscences," containing the reproduction of many autograph letters from Mr. Daly, which throw considerable light upon the valuable collection of books, the members of which are now being knocked down to the highest bidder."

In addition to the fine bindings mentioned in the last number from the Bonaventure collection, I would yet call attention to two manuscripts of rare value. Both are "hourbooks," one in French, the other in Latin. The French masterpiece of calligraphy is bound by Legascon and was executed by the celebrated miniaturist and scribe, Nicolas Jarry. It is written in Roman letters within gold borders and finished with brilliancy, delicacy, and finesse. At the Ganav sale this work brought 11,600 francs.

The Latin manuscript is an exceptionally choice specimen of French art, written on 60 leaves of fine Vellum, and illuminated with eight large and five small beautifully executed miniatures, with many coats of arms, initial letters, and arabesque borders. Of a different character is a complete set of the famous publications of Les Bibliophiles Contemporains, a society founded by Octave Uzanne in 1890, comprising fourteen volumes. These volumes were limited to 175 copies and are not procurable except by rare chance. They are the perfection of the products of bookcraft by beauty of printing, originality, and surpassing merit of illustrations and the costliness of the material employed in their making.

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Sotheby, Wilkinson and Hodge sold in the first week of March several Kelmescott Press publications: Glittering Plain, 29l.; Biblia Innocentium, 27l.; Keats, 26l.; Shelley, 26l.; Chaucer, 66l. Also Kipling, Schoolboy Lyrics, 1881, 41l.; Keat's Poems, first ed., uncut, 1817, 44l.



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T. GRUST.  
LITTLE VANITY.

The third number of the XI. year of *Die Kunst unserer Zeit*, just received from Franz Hanfstängl, contains a scholarly article on the *Pieta's* of this century, suggested by the new *Pieta* just finished by Joseph Reiss for the St. Gereons Church at Cologne, which is especially critically analyzed. Various half-tones illustrate the article of the sacred art of Michael Angelo, Rietschel, von Kopf, Giovanni Dupré, Achtermann, Hoffmann, and Reiss. The six photogravure plates are of the usual excellence notably von Lenbach's portrait of the Arctic explorer Fridtjof.

The above illustration reproduces Grust's "Little Vanity," to which I called attention some time ago.

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A sample plate has come to hand of "The Work of Sir Edward Burne-Jones," published by the Berlin Photographic Company. It represents this artist's portrait by his son, Sir Philip Burne-Jones, and has the remarkable softness, the delicate shades and lines in the darks and lights which constitute a good reproduction. The royalties of this limited publication may be turned over to the Burne-Jones Memorial Fund. Circulars may be had at the company's office.



Among the paintings sold at the Fifth Avenue Art Galleries by Mr. Jas. P. Silo, on the 22nd and 23rd of March, there were several numbers of which the prices should be recorded:

44. Felix Ziem, "Grand Canal, Venice" (39x29) .....	\$950
45. A. Piot, "Adoration" (15x18) .....	280
47. E. Portielje, "A Pleasant Surprise" (27½x37½) .....	205
53. E. Miralles, "In the Bois De Boulogne" .....	160
56. C. Cap, "The Dancing Lesson" (29x24) .....	230
59. T. Moran, "Grand Canal, Venice" (19x14) .....	425
60. E. Richter, "An Outdoor Repast" (36½x28½) .....	300
61. A. F. A. Schenck, "A Storm in the Mountains" (24x18½) .....	215
62. L. Brunin, "The Mandolin Player" (23½x28) .....	500
66. J. Portielje, "Pleasant Memories" (20x24) .....	330
67. V. G. Gilbert, "In the Avenue de L'Opera" (24x20) .....	300
68. F. Grolleron, "The Attack" (14x20½) .....	200
69. G. Langee, "The Gleaner's Return" (25¼x32) .....	330
70. H. F. C. Ten-Kate, "An Afternoon Social" (31½x23½) .....	370
72. G. Portielje, "The Dominie's Anniversary" (25¼x20¼) .....	310
73. J. R. Goubie, "Coming from Market" (17x21) .....	245
74. J. T. Ballavoine, "Love's Promptings" (28¼x43¾) .....	340
76. J. G. Brown, "The Fruit Seller" (24x16) .....	260
87. H. Roseland, "Looking into the Future" (24x18) .....	165
138. E. Portielje, "News from Foreign Shores" (26x20½) .....	310
139. V. G. Gilbert, "Palace De La Madeleine" (24x20) .....	310
142. E. Moran, "In the Lower Bay, N. Y." (30x20) .....	220
143. J. G. Brown, "His Only Love" (16x24) .....	340
144. C. B. Schrieber, "Festal Preparation" (18½x15) .....	240
146. A. Weber, "The Visit to the Cardinal" (16x18) .....	190
147. F. Van Leemputten, "Sunday Morning in Belgium" (20x27¼) .....	225
148. V. H. Lesur, "A Flirtation in the Time of Louis XV." (19½x24) .....	375
149. A. Pasini, "Resting at an Algerian Gate" (12x9) .....	375
151. A. Portielje, "The Belated Guest" (26x21½) .....	300
153. R. Santow, "Venice" (32½x44½) .....	735
154. K. Witkowski, "An Incredible Story" (27x22) .....	355
155. J. Dupré, "Changing Pasture" (24x18½) .....	400
156. R. Ernst, "A Young Captive Tiger" (39½x32) .....	725
157. J. Worms, "A Visit of the Cure" (32x24) .....	1125
158. E. Toudouze, "The Sleeping Child" (14¾x18) .....	400
159. A. Piot, "Innocence" (15x18) .....	530
162. P. Bonheur, "The Good Neighbors" (48x60) .....	575

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Sale at Hotel Drouot, 26th of February:

	Francs.
Carmontelle, "Lady Embroidering" (175x145) .....	1025
Dessrais, "Taking of the Bastille" (35x49) .....	400
Fessard, "Portrait of a Woman" (38x26) .....	700
Fragonard, "Young Woman Stirring the Fire" (20x14) .....	1840
Fragonard, "Women and the Secret" (24x19) .....	960
Fragonard, "Achilles Recognized by Ulysses" (40x45) .....	1520
Freudenberg, "Woman at the Harpischord" (24x19) .....	2700
Ollivier, "Portrait" (17x26) .....	6600

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On the 3d of March there were sold at the Galerie Georges Petit, the watercolors by Georges Rochegrosse, which served as illustrations for his "Salammbô." These were of various sizes and sold for from 140 to 4000 francs. The 52 numbers bringing 49,280 francs.

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The collection Ad. Favernier was sold at the Petit Gallery the 6th of March. The prices which will be representative of the work of the artists according to the sizes of the pictures, are as follows:

	Francs.
E. Boudin, "Harbor, Brussels" (27x41) .....	11600
E. Boudin, "The Church at Etaples" (38x54) .....	4000
E. Boudin, "The Quai Jambois, Bordeaux" (36x57) .....	2760
John Lewis Brown, "The Carousel" (32x46) .....	1220
Cals, "Farmyard at Honfleur" (37x26) .....	540
Cézanne, "Stubblefield" (38x45) .....	1375
Daumier, "Loge at the Opera" (26x34) .....	2600
Fantin-Latour, "La Toilette" (65x81) .....	13000
Fantin-Latour, "Flowers in a Vase" (38x37) .....	3100
Guillaumin, "Ruins of a Castle" (73x92) .....	2300